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have secured. Cicero, however, is represented by only nine pages, taken from *De Natura Deorum* and *De Divinatione*, and there are about fourteen pages from Book I. and Book II. of Livy. Most of the text, therefore, the student is not likely to meet elsewhere, and for this reason alone the book deserves encouragement; for students ought to have some acquaintance, even if it must be very slight, with more than four or five of the authors which are usually assigned to secondary schools.

An excellent feature, and one that should be found in every book intended for use in preparatory schools, is the marking of the long vowels. Some mistakes occur, but most of them are easily distinguishable. The grouping of compound verbs in the vocabulary under the simple verb from which they are formed can not fail to be of assistance to the student.

Whether the selections have been wisely made, whether the vocabulary is adequate, and whether the book as a whole is desirable, must, of course, be decided by each teacher in accordance with the uses which he wishes it to serve; but that it is a step in the right direction cannot be questioned.

F. A. Gallup

*Colgate Academy*

*The Technique of the Drama.* By GUSTAV FREYTAG; translation by E. J. MACEWAN. Chicago: S. C. Griggs & Co. 1895; 366 p. Price \$1.50.

This translation of a book that for nearly thirty years has been well-nigh classic in Germany, marks quite an advance in equipment for the study of dramatic science in our country. It is quite different from Schlegel's *Dramatic Literature*, the object of which was to give a general view of the drama in various ages and nations, and to develop ideas in accordance with which dramatic productions should be judged. Furthermore, Schlegel's book is based almost entirely on productions prior to the great German dramas. Freytag's purpose was to study the drama objectively in an endeavor to formulate the scientific principles underlying its construction. Realizing that some of the fundamental laws of dramatic production have remained in force for centuries, the author naturally goes back to the principles of Aristotle. Although paying all honor to Lessing for the work he did in his *Hamburgische Dramaturgie*, he maintains that the present age has more abundant means for the study and explanation of the Greek system, and should, therefore, go back to the original source itself, *i.e.*, the extant

plays of the great poets. Beginning with this point, Freytag shows what these principles were, and then how they have been modified by the changes that have taken place in the nature of man and of society. The next epoch after the Greek worthy of study in the search after technical dramatic laws is that of Shakespeare, and after him come the great German poets, all of whom he greatly influenced. Therefore the examples brought into the book to illustrate the application or lack of application of the principles, the author propounds are taken from the familiar dramas of Sophocles, Shakespeare, Lessing, Goethe, and Schiller. The book will prove very helpful in the criticism and in the production of dramas. In reading it one is reminded of a more recent treatise on a somewhat similar subject—Scherer's *Poetik* lectures at Berlin in 1885—which is not confined to the drama, but deals with the essence of poetry in general. The translation is a faithful reproduction of the original, and to it there is prefixed a short biographical note sufficient to give one some idea of Freytag and his work. A thorough index is now in the hands of the printer, and will be added to the book at once.

R. W. Moore

Colgate University

*Lecture Notes on General Chemistry—Non-Metals.* By J. F. MCGREGORY, A. M., F. C. S., Professor of Chemistry in Colgate University. Hamilton, N. Y.: Republican Power Print. 1894.

The subject of how to begin a course in chemistry has been productive of a great amount of discussion, and so many teachers have found it necessary to prepare text-books for the use of their own classes, that there are probably more works published for beginners in chemistry than on any other subject. And as far as they contribute to the solution of a difficult problem, they are welcome. The chief difficulty is that the study of chemistry is usually a student's first introduction to natural science, and all his previous methods of thought must be revolutionized. The various methods of opening the subject class themselves roughly into two groups. In one, substances and changes, more or less familiar to the student, such as air, water, coal, and their reactions, are first studied, and from the consideration of these the student is gradually led up to the principles and theories of the science. In the other, the general principles are laid down at the start, even though they